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## THE EDITOR

One of the interesting sales in New York will be the collection of American pictures which Mr. Thomas B. Clarke has been forming during the past twenty-seven years. This collection probably includes a larger number and better quality of American art than can be found anywhere else. This is remarkable, for with all our museums and galleries, public and private, not one is devoting itself exclusively to the purchase and collection of representative work of American artists, a fact that is to be greatly lamented. Somewhere in our broad land such a collection should be forming. We are now producing good art, and it seems remarkably short-sighted that no one is giving any thought toward a collection that shall furnish the future with accurate and historic data of our art conditions and realizations of to-day. The national government is doing nothing, States are inactive, cities are dormant, and it is likely if anything is achieved private enthusiasm and capital will do it. No grander monument could a man build for himself, nor could a broader, more useful and untouched field be found than in this daily more important world of American art.

**American Art**

**No National  
Assistance**

We talk, sometimes fulsomely, of our love for humanity at large, a brotherly love that is not dampened by the breadth of oceans, while we forget the charity that begins at home, and the crying need of civilization and culture for the sons and daughters of our own free blood. The dirt in our streets, the crime and ugliness everywhere, the debauchery of government, the greed of wealth, and our conceit of a civilization that has many dark spots on it, are all overlooked in our pity for the oppressed foreigner, and our desire at any and all costs to succor *him*.

**Charity Begins  
at Home**

Before we make the trial of civilizing others, would it not be well for us to make a more complete attempt at civilizing ourselves? Our cities are unable to teach their children the most fundamental principles of knowledge from lack of space in schoolhouses; our city governments are not what they should be; the rapid accumulations of vast wealth by trusts and laws framed through doubtful influences for their protection are dangerous and threatening; the hopelessness of our poverty-stricken classes is conspicuous; and perhaps, most of all, the general indifference of nation, state and people to the benign and utilitarian influences of the fine arts, in a broad application, and a general desire for higher culture and higher aims, makes us pause.

Our country is no longer an industrious infant. It is developing to man's estate, where, having won the means to fight material needs, it ought to spend some leisure in the contemplation of things that will

elevate, improve, gratify and make more happy human existence. It could apply itself to internal improvement, the betterment of roads and water ways, the building of bridges, the establishing of schools and colleges, museums, libraries and galleries of art. We now have the time, if we would, to set apart a little of it from the constant greed of money-making, to legitimate money-spending, and using some of the time employed in money-getting to pleasure-getting, idea-getting, taste-getting and real intellectual enjoyment-getting. Of what use is all our vast wealth in natural and manufactured materials if not applied to raising us above the plane of physical endeavor to that of the mental and finally the spiritual? The endless chain of wealth begetting wealth leads to nothing, while wealth made active in stimulating and developing the higher faculties of the mind is of the highest use. Wealth thus applied blesses not only him who has it, but others who come within the charm of its rightful activity.

**A National  
Museum of  
Painting and  
Sculpture**

To have an active school of art in America it must have some recognition by either nation, state, city or people. This it does not have, and it suffers in consequence. There is no concerted action anywhere which has as its primal object the advancement of American art. A museum of national painting and sculpture on broad lines would give an impetus and importance to American art which it does not now possess. The possibilities of a sculpture gallery of works done by Americans are far-reaching and important. We are strong in this branch of art, and a museum formed and arranged with proper lighting—a feature that almost no gallery has, for sculpture quite as much as painting demands a proper placing regarding light—would make it unique in the world. More will be said of this sculpture museum idea in a future number.

**Hope of Art  
with America**

America is ready. Our golden age of art is not behind us, as it is with so many European nations. It is ahead. The hope of art is with us. Shall we with all our wealth, strength and opportunity remain idle, or shall we, as we demonstrated in the late war, rise in our power and show the world that we are not only strong in arms and courage but mighty in mercy and the arts of peace? Let us begin well by beginning at once. When this vast conglomerate mind of America expresses itself in art the world will applaud and its thanks will be extended to all who helped in her development.